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THE HOME FRONT

THE long table at Child's had not a spare seat on this day to which I will later refer. Somehow I managed to find a place at the end of the table with the pitcher of iced water. There were Gordon Lightstone and Russ Simpson of Paramount, Arthur Silverstone and Pete Myers of 20th Century-Fox; Ted Gould and Dewey Bloom of Metro-Goldwyn-Mayer; Haskel Masters and B. Coval of Warner Bros.; Jules and Herbert Allen, Dave Axler, of Premier Theatres; Johnny Cohen (the peaceful man from china), Arch Jolley of the Motion Picture Exhibitors of Ont.; George Altman of Mavety Film Service; Mark Plottel of Empire-Universal; Charles Chaplin of United Artists; Joe Marks of SARO; Raoul Auerbach of EBA; Lou Davidson of Foto-Nite; Arthur Cohen of various film interests; and Abe Cass of Columbia Pictures. These are the regulars, but this table is also graced by other film representatives including Izzy Allen of Astral Films, absent on this particular day because he was celebrating the distinction of having become a grandfather; Harry Allen of Cardinal Films; Leo Devaney of RKO-Radio Pictures; Ben Okun of Biltmore Theatres; Ben Geldsaler and Bob Myers of Famous Players Canadian Corp.; Fred Dillon of MPDA; Arthur Gottlieb of Film Laboratories; Sol Allen of Premier Theatres; Harvey Harnick of Columbia Pictures; Pete Brown of General Theatre Supply; Doug. Rosen of International Film Distributors, Eddie Wells, and Paul Maynard all frequent visitors, if, as and when their business does not take them out of Toronto.

I have not seen Alf Perry at Child's for some time, nor have I seen Louis Rosenfeld of Columbia Pictures, nor Sam Fine of B & F. I have not seen Henry Nathanson of M-G-M for some time, nor have I seen Dave Griesdorf as frequently as I previously saw him, for Dave has his office in the Odeon-Carlton Theatre Building, quite some

distance from this downtown restaurant, and since Harvey Hunt and Clare Appel have moved their offices uptown, they do no come to dine at Child's. Another infrequent visitor is Frank Fisher of Eagle-Lion as is Frank Vaughan of Monogram Pictures. Nat Taylor of 20th Century Theatres is away from the city and we have missed him at our rendezvous where he is a frequent visitor. I have not seen Meyer Axler for some time, and it must be months and months since Oscar R. Hanson, Producers' Representative and President of Pioneer Films Limited, broke bread with us at Child's.

We have had so many additions to our Industry during the years of its growth that it would be necessary to have a double-decker table were all the members of the clans to gather there. The table is not exclusively for the film trade, some friends engaged in other enterprises come and sit with us, and some ex-members of our Industry sit with us, also, including visiting-wives and their friends and visitors from other towns and cities. This is not surprising, for this table is a lively one, someone is always talking and the sound of laughter at times provokes the envy of the surrounding tables. I will admit that as sociable as we are, we do discourage strangers from sitting at our table, we even give the waitress knowing looks, indicating that such strangers should move to some other table.

I remember many years ago, when I came to that table, I was welcomed most cordially, but when I came the following day, and the next day, I sensed an undercurrent of unrest. The late J. J. Allen waited until the others had left and sat beside me. "Ray," said he, "it is nice to see you, but do you intend to sit here every day?" "Why not?" said I, ready for an argument. In those days an argument was as juicy to my palate as a good thick steak. "Well," said Jay,

genially, with that friendly sparkle which he always had in his eyes, "You may embarrass the boys; first you are a journalist and they may be afraid to talk freely because you may publish what they say, secondly, they like to tell stories and your presence cramps their style."

But to that table I still came and no one was afraid to talk freely and most of the stories I heard, with the exception of a few, for the boys warned me, "Don't listen, Ray, this is not meant for you," have in no way impaired my morals, nor did The Digest ever publish any of the gossip which I heard. It came to pass, that the boys accepted me as "one of the boys" and not one of them had a feeling that they were suppressed by my presence. It was a compliment to me.

On this particular day we talked about everything in the Industry. The distributors were expounding on the operation of theatres and the exhibitors were telling the distributors how to sell pictures. It reminded me of an incident in my own home, following a discussion which I was having with my housekeeper Mary, who, born in Aberdeen, has not lost any of the accent which she brought with her from Scotland. Mary was quite indignant that the press dared to write one derogatory word concerning the currently playing picture Bonnie Prince Charlie. I was explaining to Mary that David Niven made a handsome and excellent Bonnie Prince Charlie and that the press had appreciated his characterization, but Mary was not appeased, for her Scots blood was boiling all on account of The Stone of Scone, "The idea of saying that the Scots had stolen it," and she was ready for any writer or speaker who mentioned Scotland or the Scotch. "Slow indeed," said Mary, "we're not in the habit of rushing at things like a bull in a china closet." "No," said I to Mary, still intent on appeasement,
(Continued on Page 10)

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
21 DUNDAS SQUARE • TORONTO

PRODUCTION NOTES

Hollywood:—Doris Day is back on the set of Warner Bros.' "On Moonlight Bay" after being ill with virus attack the past week. Star had to cancel trip to Miami for "Storm Warning" premiere because of sickness. Miss Day co-stars in "Moonlight" with Gordon MacRae. Roy Del Ruth is directing and William Jacobs producing for the studio.

* * *

The James Mason new American production, "A Lady Possessed," based on the novel, "Del Palma," by Pamela Kellino will be filmed at Republic Studios and released by that organization.

A Lady Possessed, which co-stars Mason and June Havoc and features Pamela Kellino (Mrs. Mason), went into production approximately January 22nd.

* * *

Producer Harold Hecht will film his first Columbia picture, Ten Tall Men, in Technicolor. Burt Lancaster will star with Willis Goldbeck directing. Frank Davis and A. I. Bezzerides are now completing the screenplay from the original by Goldbeck and James Warner Bellah.

* * *

Gallic import Corinne Calvet, who recently completed a co-starring role with Danny Kaye and Gene Tierney in Twentieth Century-Fox's Technicolor musical, On The Riviera, has been signed to a five-picture contract by the studio.

* * *

The only motion picture advertising art to be included in the N.W. Ayer "Fifty Best Ads For 1950," reported in the January issue of Advertising Agency Magazine, is that for 20th Century-Fox's "No Way Out."

Artist Paul Rand, who created the ad, shared honors with Erik Nietzsche in designing the entire ad campaign.

* * *

The Associated Press poll of one hundred Hollywood correspondents today (15) elected Judy Holiday as the best actress of the year for her performance of the dumb blonde, Billie Dawn, in Columbia's Born Yesterday. Miss Holiday led Bette Davis, star of All About Eve and Gloria Swanson, star of Sunset Boulevard. Other winners included Jose Ferrer as "best actor" for his performance as the long-nosed poet in Cyrano de Bergerac and All About Eve as the best film of the year.

TRADE HEADLINES

Eric Johnston, head of the Motion Picture Association of America, former president of the U.S. Chamber of Commerce has been named U.S. Economic Stabilization Chief, with control over wages, prices, rent control, etc.

●

Pickets line street in front of Paris Theatre, W. 58th Street, New York, showing The Miracle.

●

Police empty Paris Theatre, New York, after manager receives telephone message theatre showing The Miracle to be bombed. No show for 45 minutes Saturday night.

●

Five U-A contributing producers withhold ten completed pictures from U-A.

●

Harry Popkin's "The Second Woman", set for February release by U-A, but will not be released unless U-A strengthens financial position, states Popkin.

●

George Sanders will sing in South Pacific musical stage show. He has a baritone voice of a rich quality.

●

Astor and Victoria, New York, introduce 50 cents admission all times for members armed forces in uniform.

●

Mauretania docks in New York with 55 flu cases. Britain death toll from flu and pneumonia rises — Nurses and doctors victims of epidemic.

●

John Mills, stars in fine British thriller "Operation Disaster"—currently playing Criterion, New York.

●

Plans for Annual Film Festival will be completed at the Annual meeting of the Canadian Motion Picture Producers and Laboratories in February.

●

Howard Hughes acquires film rights Ballets De Paris which stage show is currently on a successful American tour.

●

Paramount may sign up Anna Maria Alberghetti, 14 year-old Italian coloratura soprano under contract for two pictures. Anna Maria has just finished small part in Bing Crosby's, "Here Comes the Groom", directed by Frank Capra.

●

First Independent picture to play Loew's State on Broadway will be Lippert's Steel Helmet—released in Canada through Cardinal.

RAY PRESENTS



EVER SINCE I was a little girl, I held a picture in my mind of the poor Chinese constantly defending themselves against an invading aggressor, the Japanese.

Peace and China were synonymous, despite China's internal wars, and the fat-bellied Buddhas in bronze and porcelain, in carved wood and jade, benign and smiling, conveyed a sense of peace.

Now, after all these years of thinking, I will be told to reconstruct what I thought about China. I will be obliged to peer under the lotus-flower for a dagger, and each time I look at a smiling Buddha, I will be provoked into muttering, "Why are you smiling at me?"

The United Nations are considering the naming of China as an aggressor nation. Korea is the spark which may plunge us into World War III, just as little Serbia, thirty-seven years ago, set off the spark which flamed into World War I.

If our spiritual progress had developed as rapidly as scientific advancement, we would not find ourselves so dependent on external and material aid; we would not find ourselves in the position of being obliged to destroy each other to retain and obtain what we believe are the necessities of living.

THERE ARE some who will be impatient of what they call my unrealistic thinking, but how much more realistic is war than peace? What makes destruction logical and construction illogical?

At one time, in the history of life, half-animals and half-reptiles walked upon two legs, and their height and weight, in comparison made man less than the size of an infant. Today these huge creatures are as figments of our imagination, but their skeletons, reconstructed in museums, prove to us that we did not dream their shape and size, that they really existed. But they are gone and little man remains.

We are, therefore, encouraged in our faith and in our hope that man will survive in spite of his perplexities, that he will overcome the two-legged monsters which threaten his survival, providing he limits his appetites, retains a vision of the stars, and keeps his kinship sincere and warm in his contact with the earth.

IT IS only a matter of a few years since we would have regarded the possibilities of a World War III as something in the realm of fantasy, and today, there are many who believe that the possibility of peace is a fantasy.

I am of the opinion that whatever man is capable of thinking, he is capable of making a reality. If a sufficient number of people think war, we will have war, but if a greater number think peace, we will have peace. And here there need be no passivity, no attitude which places its dependence on wishful thinking to maintain the peace, for peace requires that we be armed, and prepared for any emergency.

When our industry made up its mind to improve its public relations, it armed itself, first, with a flow of good product, and then set into motion the thought that movies are better than ever.

HAS IT ever occurred to our industry that it, and not television, or the public, has been responsible for spreading the destructive idea that television would destroy the industry of motion pictures?

Has it ever occurred to our industry how much publicity it gave television before the public became so much aware of its existence?

In the magazine section of the New York Times of January 21st, there is a feature story by Bertrand Russell, titled "To Face Danger Without Hysteria."

"Mass hysteria is a phenomenon not confined to human beings; it may be seen in any gregarious species. I once saw a photograph of a large herd of wild elephants in Central Africa, seeing an aeroplane for the first time, and all in a state of wild collective terror. . . . Each separate animal was terrified, and its terror communicated itself to the others, causing a vast multiplication of panic. . . ."

"When the same sort of thing occurs in a human herd the results are apt to be more serious and less transitory. Every crowd, if it is excited, tends to have a collective emotion which is infectious to the degree that even those who at first felt completely calm gradually become worked up."

IF Paramount, Metro-Goldwyn-Mayer, Warner Bros., Twentieth Century-Fox, RKO Radio Pictures—I am selecting a few of the American major producing companies, but important ones—believe that television is going to kill motion picture exhibition, if these believe that war is inevitable, that New York, Los Angeles are first in line for annihilation, why are these companies producing a larger number of pictures than they previously produced?

Why are they not moving Hollywood production to some other point for producing, and why are the head offices of distribution not being moved away from New York?

Do not tell me that it cannot be done, for you and I know, that in the urge for survival a drowning man will catch at a straw.

WE HAVE so many times cited the importance of morale in times of war, but morale is as important in a time of peace.

A lack of morale can make a brave nation act cowardly, and the lack of morale in an individual can make such a person confused to his destruction. A lack of morale in business, in our industry of motion pictures, would never have conceived the idea that Movies Are Better Than Ever, and Motion Pictures Are Your Best Entertainment.

Let us admit that there is danger, but without hysteria. Let us face the danger so that we know the shape of its form, and that it is not a thing of which we are fearful, because we do not know whether it is concealed in our filing cabinet, under the desk, in our clothes-closet, or under our bed. Knowing it for what it is, let us collect our resources and place them in order to meet this thing which may or may not attack us.

IT WAS summer-like weather in New York City last week when I went to the Radio City Music Hall to see Metro-Goldwyn-Mayer's *The Magnificent Yankee*.

The stage show, as usual, was magnificent entertainment. There is no doubt but that the theatre itself tends to relax its patrons for the enjoyment of the Radio City Show.

Dude Duck, a Walt Disney cartoon, was most happy entertainment, and the Music Hall Symphony Orchestra, which played the Roumanian Rhapsody, No. 1 by Enesco, was a musical treat.

LEON LEONIDOFF, senior producer, Russell Markert, producer, and Florence Rogge, associate producer, presented *Red, White and Blues*. Yes, it was our Leon Leonidoff, who many years ago produced prologues and ballet for Famous Players Canadian Corporation at Toronto.

(Continued on Page 8)

Toronto and District

BILL PRESS

MANAGER W. C. Tyers definitely had a crowd on his hands when the Royal Command feature, *The Mudlark*, opened at the Toronto Odéon Theatre on Friday night, Jan. 12.

People jammed the street, people jammed the lobby and the foyer was packed with more personages, all of whom were bent on seeing the pictorial story of Queen Victoria.

To add to the excitement of the occasion, the band of the Governor-General's Horse Guards contributed its martial notes while members of the regiment lined the grand staircase of the theatre. There were also a number of floral tokens.

Son of the exhibitor well known to Toronto film executives as the manager of the Community Theatre, Kapuskasing, Wing-Commander W. H. Sweetman, DSO, DFC, of the RCAF, has been posted to England for new duties.

Jack Karr of the Toronto Star made the trip to Boston, Mass., to take in performances of the Sadler's Wells Ballet and his column was missing for several days.

Film Exchanges, theatres and trade circles in Toronto and many other Ontario districts are now sporting the colorful 1951 Mavety Film Delivery's calendar and directory.



January

TORONTO—BOOM TOWN

The smash story of the Queen City's new growing pains

A NATIONAL FILM BOARD PRODUCTION
Distributed by
COLUMBIA PICTURES

Toronto seems to be set for only five months of daylight saving with the Board of Control making it definite that the summer-time period this year will be from Apr. 29 to Sept. 30 — with no extension to the end of November to be considered, as was the case in 1950.

Con. Saunders told the board members that he was not convinced that daylight saving made any difference in the saving of power. The extending of DST for two fall months last year had only created confusion, he felt.

The other Saunders, Robert H. of the Ontario Hydro Commission, came out with the statement that further power restrictions did not appear to be necessary. "We're over the hump," he declared.

Congratulations to Arthur Hersch, salesman at the Toronto branch of 20th Century-Fox, whose wife gave birth to a baby boy. The proud papa informs us that his family circle now includes two girls and one boy with "more to come" . . .

Alex Solomon, proprietor of the Palace Theatre, Blind River, has been re-elected once more to the local town council by acclamation. He is a member of the MPTA of Ontario.

The Village Theatre in Forest Hill Village was recently the scene of the annual B'nai B'rith Young Women's Fashion Show, the Famous Players' house being taken over for the whole evening for the presentation.

Harland Rankin has returned to his Plaza Theatre in Tilbury after a business trip to New York City.

Mrs. Doris May, cashier of H. W. Braden's Kenmore Theatre in Hamilton, should get a special rating for her laugh which proved effective when a gunman tried to hold up the box-office recently. Mrs. May laughed when the bandit said: "I am not fooling."

The man took to his heels, her laugh turned to a scream but there was no sign of the crook by the time other employees responded.

The Sunday question is not all settled in the cities and towns of Ontario. The city of Cornwall has set Apr. 4 as the date for the referendum by the ratepayers there.

Alexandria, not far from Cornwall, recently voted to abolish restrictions on the observance of the Sabbath.

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JACK DROY.....Vancouver, B.C.

WILL McLAUGHLIN.....Ottawa, Ont.

BILL PRESS.....Toronto, Ont.

Sadler's Wells S.R.O. In Toronto

The much sought after Sadler's Wells Ballet which has been touring the United States and Canada for the past few months last Saturday concluded a five-day run at Toronto's Royal Alexandra Theatre which had patrons scrambling madly for tickets.

During the weeks preceding the performance the boxoffice received requests for some 80,000 tickets totaling \$250,000, according to Manager Ernest Rawley. Of this number, Toronto's legitimate house was only able to take care of 11,300.

Crawley To Film Juvenile Story

Children aged four and five will be discussed in a film sponsored by the Department of National Health and Welfare and produced by Crawley Films Limited of Ottawa and Toronto.

Entitled *The Frustrating Fours and Fascinating Fives*, the film is the third in a series on children's ages and stages. The first two dealt with babyhood and two and three year olds.

The films use the same children each year, with the camera accurately recording their actions and reactions to various situations. They are designed to give parents some indication of what to expect in the manner of normal behavior from their children as they grow up.

The *Frustrating Fours and Fascinating Fives* will be distributed by the National Film Board through its rural circuits.

F.P.C.C. Stock Hits \$17

Apparently in anticipation of an excellent financial statement for the past year, the common stock of Famous Players Canadian Corp. rose recently to \$17 and better in trading on the floors of the Toronto and Montreal Stock Exchanges.

Warner Bros. Look To Record Year For New Product

Warner Brothers are justly proud of their product ad appearing in the current issue of the Digest. It certainly looks as though they are looking forward to a record-breaking year in Canada, which of course means a record-breaking year for the exhibitors.



DAVID BRIAN
In Breakthrough

In offering this first list of product, every one of which is a natural for the live-wire showman to promote, it certainly seems to fulfil an earlier promise made by Jack Warner to make bigger and better pictures with greater entertainment value based on his 100 per cent confidence in the motion picture industry.

Many theatres have already played **THE WEST POINT STORY**, Jimmy Cagney's first musical since that very successful picture **YANKEE DOODLE DANDY**, and with proper exploitation have proved that a little effort paid off at the box-office. Indeed, not only bigger box-office has resulted, but in nearly every major situation house records have been broken.

BREAKTHROUGH is being acclaimed from coast to coast in the United States, and **DALLAS** brings another great action picture in technicolor, starring Gary Cooper.

STORM WARNING, will shortly have its Canadian premiere at the University and Nortown Theatres in Toronto.

It would take far too much space to describe adequately the various pictures included in the ad, but we look forward with interest to seeing the response this list of product will get from the exhibitors and the public alike.

PRAIRIE NEWS

By BRUCE PEACOCK

There was a hectic time at the Capitol theatre, Lethbridge, Alta., recently when, an hour from showtime, it was found that the feature, **King Solomon's Mines**, was in Calgary—140 miles away. The print had been shipped back to Calgary in error earlier in the day.

A frantic phone call to Calgary tracked down the film and it was rushed to the airport in time to be put aboard a TCA plane which, fortunately, was a few minutes late. The film arrived in Lethbridge 25 minutes after the show was to open and it was being screened 20 minutes later.

* * *

Leonard Reinhorn, manager of the Roxy theatre, Regina, since last fall, visited Vancouver and Seattle recently and checked on the operation of west coast theatres.

* * *

H. A. Bercovich, owner of the Broadway theatre, Regina, has been named chairman of the public relations committee for the Regina Kiwanis club.

* * *

Frank Hastings, manager of the Roxy theatre, Nipawin, Sask., has been busy recently with the town staging its annual auto bonspiel. Frank is president of the Nipawin curling club. "He's a good manager, but he's not as good a curler as he is a manager because he hasn't won himself a car," cracked Isador Reinhorn in Regina. Mr. Reinhorn is president of the Regal Amusement Co., which controls the Roxy in Nipawin.

* * *

For some time, police had suggested to a Regina theatreman that the windows of his ground floor office were mighty tempting to prowlers, but he never seemed to get around to doing anything about it. And then a constable removed an outer window and clambered into the theatreman's office. All windows now have flat iron bars installed on the inside.

* * *

Isadore Reinhorn, owner of the Roxy, Regina, visited Winnipeg as a member of a Regina B'nai B'rith curling team for the B'nai B'rith curling tourney in that city.

* * *

Soo theatre, Weyburn, has increased evening admissions from 45 cents to 50 cents because of increased operating costs.



J. G. Strathy has sold his interest in the Brock Theatre, **WHITBY, ONT.**, to his partner, W. G. Goodman, who took over as of Jan. 1st. Many improvements are planned. C. Ted Soucie, manager of the Alexander Theatre, Rouyn, invites friends in North from North Bay to Yellowknife to drop in and say "Hello" during the next three months when the Alexander, a member of Odeon Theatres Canada Ltd. will celebrate its tenth anniversary. Ted Soucie, popular theatre manager is best known as the manager of the Rouyn Flashes during their 1948 campaign. He has organized baseball and softball leagues in the Twin Cities and in Kirkland Lake.

* * *

The new Paramount Theatre was opened at **NEW WATERFORD, N.S.** last month by Fred Gregory. The building is of brick construction, situated on the South side of Plummer Ave. and is modern and up-to-date, having the distinction of giving New Waterford a two-sided business district street.

* * *

Mr. and Mrs. Bilsborough of Capreol, operators of the Odeon Theatre in that town, are constructing a new theatre at **GARSON, ONT.** The theatre is expected to open in Feb. and will have a seating capacity of 342. Finished in galvanized iron on the exterior the theatre measures 41 by 100 feet. The front will be finished in stucco stone, the marquee to carry neon lighting, with insulating and acoustic material used for the interior. Foyer, lobby and rest rooms will be finished in plaster, with air-conditioning and a hot-air heating system.

* * *

Customs and Immigration Terminal Bldg. on the second floor will have a theatre and recreational room combined for the Immigration section at **ST. JOHN, N.B.**

* * *

Inland Industries, a syndicate of Kamloops businessmen who operate the Skyway Drive-in Theatre near Kamloops have bought the Vernon Drive-in Theatre at Vernon which is 45 miles from Kamloops in the Okanagan Valley, from Vernon interests.

THE WEST POINT STORY

JAMES CAGNEY • VIRGINIA MAYO • DORIS DAY • GORDON MACRAE • GENE NELSON

BREAKTHROUGH ☆ DALLAS

DAVID BRIAN • JOHN AGAR • FRANK LOVEJOY
SUZANNE DALBERT

COLOR BY **TECHNICOLOR**

GARY COOPER • RUTH ROMAN
STEVE COCHRAN RAYMOND MASSEY
BARBARA PAYTON

HIGHWAY 301 ☆ SUGARFOOT

STEVE COCHRAN • VIRGINIA GREY • GABY ANDRE

COLOR BY **TECHNICOLOR**

RANDOLPH SCOTT ADELE JERGENS
RAYMOND MASSEY • S. Z. SAKALL

OPERATION ☆ RATON PASS PACIFIC

JOHN WAYNE
PATRICIA NEAL WARD BOND • PHILIP CAREY

DENNIS MORGAN • PATRICIA NEAL
STEVE COCHRAN SCOTT FORBES
DOROTHY HART

THE ENFORCER ☆

HUMPHREY BOGART ZERO MOSTEL • TED de CORSIA
ROY ROBERTS • EVERETT SLOANE
A UNITED STATES PICTURE

STORM WARNING

GINGER ROGERS • RONALD REAGAN
DORIS DAY • STEVE COCHRAN

THE STORY OF FOLSOM

DAVID BRIAN • STEVE COCHRAN

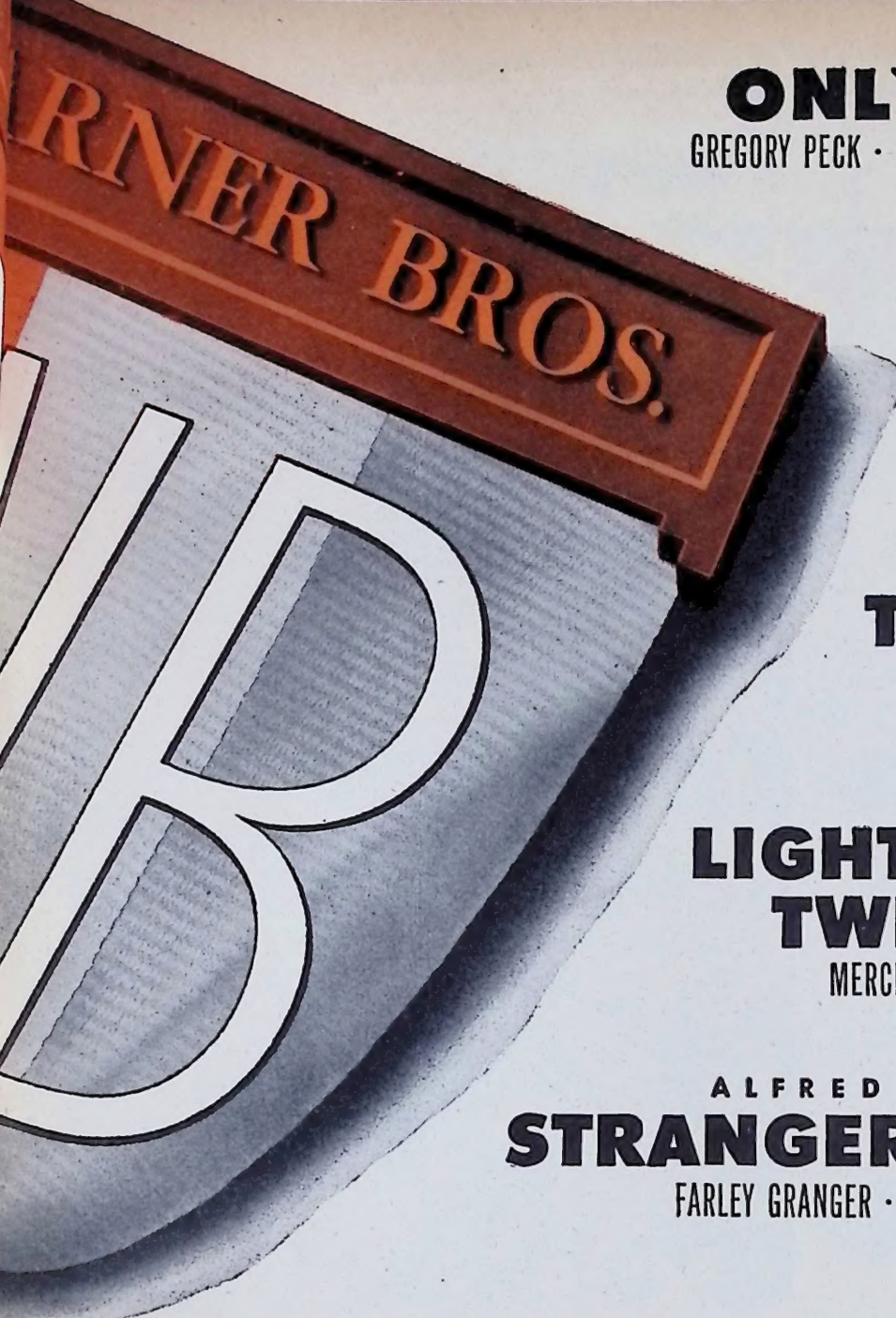
JIM THORPE-- ALL AMERICAN

BURT LANCASTER • PHYLLIS THAXTER • STEVE COCHRAN
CHARLES BICKFORD DICK WESSON

GOODBYE MY FANCY

JOAN CRAWFORD • ROBERT YOUNG
EVE ARDEN • FRANK LOVEJOY





ONLY THE VALIANT

GREGORY PECK • BARBARA PAYTON WARD BOND • GIG YOUNG • LON CHANEY
A WILLIAM CAGNEY PRODUCTION

LULLABY OF BROADWAY

COLOR BY **TECHNICOLOR**

DORIS DAY • GENE NELSON • S. Z. SAKALL
BILLY DE WOLFE • GLADYS GEORGE

THE TRAVELERS

KIRK DOUGLAS • VIRGINIA MAYO

LIGHTNING STRIKES TWICE

RUTH ROMAN • RICHARD TODD
MERCEDES McCAMBRIDGE • ZACHARY SCOTT

ALFRED HITCHCOCK'S

STRANGERS ON A TRAIN

FARLEY GRANGER • RUTH ROMAN • ROBERT WALKER

and on! and on!! and on!!! including—

CAPTAIN HORATIO HORNBLOWER

COLOR BY **TECHNICOLOR** GREGORY PECK • VIRGINIA MAYO

A STREETCAR NAMED DESIRE

VIVIEN LEIGH • MARLON BRANDO • KIM HUNTER CHARLES K. FELDMAN GROUP PRODUCTION
FROM THE PLAY THAT WON BOTH THE PULITZER PRIZE AND CRITICS AWARD!



RAY PRESENTS

(Continued from Page 3)

There were four different presentations, *Carmen*, with several of its colorful and spirited ensembles and melodious arias, staged in a setting which would provoke applause from the patrons of the Metropolitan Opera House.

White Heat, the second presentation, introduced the call of the jungle and the Music Hall Rockettes.

Tropical Fever, by Ben Wrigley and Company, gave us an exhibition of the rhythm of rhythm, if you know what I mean, and the final number, *Rhapsody in Blue*, music by George Gershwin, Music Hall Corps de Ballet, augmented by the Rockettes, choreography by Florence Rogge, and with Anthony Makas as piano soloist, was a glittering, beautiful spectacle, which received spontaneous applause for the several rhythmic tableaux and the floral effects created through "the form divine."

A PICTURE really has to be more than just good to follow such a show, and Metro-Goldwyn-Mayer's *The Magnificent Yankee* was more than just a good picture. It was directed by John Sturges, produced by Armand Deutsch, written by Emmet Lavery, based on his play, produced by Arthur Hopkins.

Louis Calhern is *The Magnificent Yankee*, Ann Harding is Fanny Bowditch Holmes his wife, Eduard Franz is Louis Brandeis, Philip Ober is Owen Wister, the first of the secretaries of Justice Oliver Wendell Holmes (the magnificent Yankee), Edith Evanson is Annie Gough, housekeeper, Ian Wolfe is Adams; Guy Anderson, Baxter; Richard Anderson, Reynolds; James Lydon, Clinton; the latter three named are also secretaries.

THE MAGNIFICENT YANKEE is a portrait-study of the late Justice Oliver Wendell Holmes, that kindly and wise jurist, for whom I have always had an affection; for many years ago I was introduced to *The Autocrat of the Breakfast Table*, in bookform, and found the kindly and penetrating philosophy of this jurist-humanitarian a great pleasure to quote.

I can imagine Mr. Justice Holmes in the living portrait of Louis Calhern, who has so enriched our screen with his varied characterizations.

Ann Harding as Fanny was delightful, and to see these two together, gave us a glimpse of those beloved old-fashioned times for which we, who are old enough for memories, so wistfully yearn.

The Magnificent Yankee is a family picture, which grandpa and grandma will enjoy as much as the teenagers who are still susceptible to the thrill of holding hands.

You will chuckle at incidents and situations in *The Magnificent Yankee*, you will feel sentimental and a bit weepy, you will enjoy this brief refresher in modern history, and the references to Mr. Justice Brandeis will be an eye-opener to you.

There is a delicate fragrance in the quality of charm because charm is an illusive and fugitive property, and it is difficult to capture.

Either a person has charm, or he has not. When an author can breathe it into a book, or a play, when a producer and director can capture its fragile loveliness upon the screen, for those who are conscious of such a quality, these will be very well rewarded in *The Magnificent Yankee*.



WHAT D'YOU HEAR FROM THE HORSE?



Year-end best-film reports picked British comedies as a highlight of 1950's hits. A new supply is now arriving. **TONY DRAWS A HORSE** is following the trail of **CHILTERN HUNDREDS** with Cecil Parker again in the lead for laughs and the group which made the earlier smash success working together again on this one.

The J. Arthur Rank Organization Presents **TONY DRAWS A HORSE**, adapted from the hilarious stage comedy. Stars Cecil Parker, Anne Crawford, Derek Bond and Barbara Murray with Mervyn Johns, Edward Rigby and Barbara Everest. A Pinnacle Production directed by John Paddy Carstairs. Released by Eagle-Lion.

BOOK IT NOW FROM EAGLE-LION

Canadian Bookers Pledge All-out Sales to Honor Schwalberg

Early last fall the booker salesmen of Canada hit upon the happy thought of preparing a scroll pledging an all out sales and distribution effort in honor of Paramount's sales chief A. W. Schwalberg during Booker Salesman's Month. The booker salesmen of the six Canadian branches signed their name to this scroll reading:



Monroe Goodman (right) executive assistant to A. W. Schwalberg, presents to the Paramount Sales Chief a scroll resolving the appreciation of the Canadian bookers salesmen of Mr. Schwalberg's continued interest in their general welfare. The scroll was signed by the booker salesmen of the six Canadian Paramount branches.

IN APPRECIATION

WHEREAS:

Our good friend and leader, A. W. Schwalberg, in applying the Golden Rule to his business relations, has shown his continued interest in our general welfare

WHEREAS:

This interest has been shown in a substantial way by awarding special incentive for the Canadian Booker Salesman's month of December, 1950

WHEREAS:

Be it resolved that we, the undersigned, subscribe to the full appreciation of leadership and guidance, and hereby pledge our honest endeavor for goodwill and harmony in the distribution of Paramount Pictures.

The pledge has been fulfilled. Booker Salesman's Month this year was the most successful in Paramount's history. This tribute was doubly appreciated by Mr. Schwalberg who was keenly aware of the many physical difficulties that had to be overcome. More important he feels is the strength that has been added to the belief that it is possible for all to continue to make "progress through team work."

Lightstone Attends Bookers' Meeting

Gordon Lightstone, Paramount's General Manager for Canada, arrived in New York, Thursday, Jan. 18 for a series of conferences with A. W. Schwalberg, President of Paramount Film Distributing Corporation.

Mr. Lightstone was followed by Russell Simpson, Ontario Branch Manager for Paramount, and both attended the company's regional bookers' meeting over last weekend at the Warwick Hotel in New York.

Vancouver News

JACK DROY

FILM ROW visitors are Kelly Hayter, Salmon Arm; Stan Creech, Skyway Drive in, Kamloops; Stan Trout, Hope theatre, Hope, B.C.; Harold Warren, Capitol, Port Alberni; Jim Fairley, Sunland theatre, Osoyoos; Ted Bobier, Lode theatre, Wells; and C. M. Adam, Terrace, B.C.

* * *

The British Columbia inspector of Theatres has cancelled all projectionists permits, until if and when booth workers from other provinces are able to pass the BC examinations. Formerly they were allowed to work in BC theatres without coming up for examinations. Several booth workers were effected under the new order.

* * *

General Theatre Investment Co. of Montreal of which Paul Nathanson, former head of Odeon Theatres of Canada is President, closed a deal for the downtown Plaza Theatre building for \$162,000. The property in the heart of the theatre district is at present under a lease to Odeon Theatres and seats 927. GTIC also own six other theatres all under long leases to Famous Players circuit which include the 3000-seat Orpheum, the largest theatre in Western Canada, and the Windsor, Regent, Alma Kerrisdale and Victoria Road theatres, all suburban houses all bought from the Langer circuit by the Nathanson interests.

* * *

At the coming session of the B.C. Legislator which opens this month the only tax change expected is a revamping of the amusement tax. This, it is learned will be aimed at collecting more taxation from touring professional entertainments which are sponsored by local community groups, a practice long protected by local show interests.

* * *

On the sick list are Wally Hamilton, Trans-Canada Films; Nick Banton, Paradise; Bob Holm, Queens, Vancouver; and Dean Smith of the Grandview . . . Doug Hawkins resigned from the Odeon - Plaza and was replaced by Johnny Coosheck . . . Edna Merrick also of the Plaza candy counter resigned and will stay home and become a housewife.

Danny Kaye to MGM

Danny Kaye has been signed by Metro-Goldwyn-Mayer to co-star with Gene Kelly in *Huckleberry Finn*, a musical version of the Mark Twain classic of life on the Mississippi River. Kelly will play The Duke, and Kaye, The Dauphin, the two hoboes in the story. Arthur Freed will produce and the music will be by Burton Lane and E. Y. Harburg.

The Home Front

(Continued from Page 1)

"Bonnie Prince Charlie had been produced in Technicolor, can you imagine how beautiful are those scenes?" "You telling me?", she interrupted, "I was born there."

That is what happened at Child's table when the distributors started to tell the exhibitor of an important theatre circuit how to operate his theatres, "You telling me?" The conversation turned to Global problems, to controls, rations in England, "Imagine fifteen cents worth of meat a week, just about the size of the piece of meat I now have on my fork." We talked about Truman's speech, the fighting in Korea, we discussed Russia's objective, the possibility of World War III. Some one said, "why are they so excited in the U.S., why do they not take things more calmly like we do?" One of the boys replied, "There are 12,000 Americans dead in Korea, that is serious and enough to get excited about isn't it?" We talked about Brotherhood Week, but we always reverted to motion pictures, current film releases, coming productions, holdovers, box-office figures.

If the Art of Conversation is diminishing generally, it certainly has not become inarticulate at Child's Table in Toronto, nor is the conversation there merely a mechanical process of talking. As I listen and frequently participate, I often wonder how any world-affairs can be settled without our advice. If the Prime Minister of England, the Foreign Ministers, President Truman of the United States, The Senate, Russia, China, Nehru could only hear us, they would have no illusions concerning what the people think and say, irrespective of the fact that the people are never fully informed in advance of the cause which brings about the effect, and that is why the effect looks to most people as if the Powers That Be are putting the cart before the horse, with which misadventure public opinion becomes impatient.

It is not always weighty subjects which are discussed. There are moments when we tell each other a "good one we have heard," and there are moments when we reminisce, but we are informed on all moves on the Home Front, what is happening in our Industry in foreign countries, in the U.S., and should one film representative attempt to dominate the flow of conversation by talking about the big box-office figures for his product, or challenge us to place a bet on how long his company's picture currently playing will run, we have ways and means of damming his flood of figures, and Johnny Cohen is always there to interject at a heated moment, "I wish you fellows would tell your producers to make some better pictures to play with my chinaware."

Many restaurants have opened up in the vicinity of our noon-day rendezvous. Some have menus which present daily surprises, but at Child's we are never surprised, although through the years the sandwiches have grown thinner and the price has become "a bit thick," but greater than the desire to eat unwisely, but well, is the desire to see and talk with each other.

I would not give you a complete picture of our table at Child's without mentioning Millie, who has served us from the time she was a young girl into her more mature years. Millie has never forsaken us, she has served us well and even served some of our children and our children's children.

Millie is fair and she is now buxom, she tells us what to eat, she is always cheery, and ever since I have known Millie she has had a great deal of responsibility in connection with members of her family, but Millie started very young in life to smile and Miss Millie is still smiling.

We have no Dr. Samuel Johnson at our table, nor is Child's even remotely reminiscent of the Cheshire Cheese Inn of London, nor have we a James Boswell to remind us of what Dr. Samuel Johnson said about a certain play, what his views were on politics, current events, on Arts and Letters. Being Show Folks we talk mostly about Show Business, some are frequent and ardent sports-fans, but some have a deep sense of real values and a kinship with world events, some love good plays, some good music, some opera, several are readers of the best sellers irrespective of whether these books-of-the-month are biographical, historical, or have an entertainment value only because of their journalistic style, or their realism, or provocative subject-matter.

At our table there is no class distinction, no distinction between race and creed, whoever has a successful picture is a big-shot, whether he happened to be a major or a minor, and the birth of a child, be it a daughter or a son, or a grandchild is to us a major event.

When John Fitzgibbons' sons and daughters became parents and he and his wife became grandparents, when Bobby Myers became a father, when Peter, his brother became a father, when Bob Eves became a father, when Jule Allen added a new granddaughter, when Ben Okun added a son as a brother to his daughter, when Izzy Allen became a grandfather, and Haskell Masters a grandfather for the second time and when I became a grandmother for the third time, these were all motion picture productions which were the best ever for the family trade and leading topics of conversation on the Home Front of our Film Trade. If Motion Pictures begat Television, read the First and Second Chapter of Chronicles and see what those therein recorded begat.

THE EDITOR.

Winnipeg News

J. J. CONKLIN

The outstanding run this month was King Solomon's Mines, which was presented for three weeks at the Met. So Long at the Fair had a two week's run at the Odeon. Mr. Music at the Capitol with Bing Crosby, and Tea For Two at the Met proved highly entertaining; For Heaven's Sake had a two week's run at the Capitol, while The Jackpot at the Gaiety had a second Week downtown run. I'll Get By had a two week's run at the Odeon.

* * *

Local committees of the Children's Film Library of Manitoba will be set up soon in nine areas in Greater Winnipeg. They are; North End; East Kildonan, St. James, St. Vital, River Heights, Elmwood, Norwood, Fort Rouge, and St. Boniface.

The local committees will co-operate with theatre managers in showing films approved by the committee. Parents will aid managers at Saturday matinee children's showings.

Plans for establishment of the local groups were received from the library's executive with representatives from various areas. J. M. Taylor, Children's Film Library chairman, presided. Committee chairmen reporting favorable progress of the organization were Mrs. C. D. Shepard, publicity; Mrs. J. Abra, speakers, and Mrs. A. T. Gowron, community planning.

* * *

Wanted: A man over 35 years of age to take the part of an art teacher in a silent movie.

Production of a 16 mm, movie by a group of young Winnipeggers is being held up until a person suited to such a part can be found. He needn't be a trained actor for there is no dialogue in the movie. James Hartman, cameraman, of 673 Strathcona street, is in charge of applications.

The film, based on a fiction story which attempts to relate the problems of art to life, is under direction of Roman Kroitor, student assistant in the University of Manitoba philosophy department.

Mr. Kroitor has worked on documentary films with National Film board. The filming is an amateur production which is being financed on \$500 donated by two Winnipeg organizations.

Dinah to 'Aaron Slick'

Dinah Shore has been signed to team with comedian Alan Young and Metropolitan Opera star Robert Merrill in the Paramount musical, "Aaron Slick From Punkin Crick."

CAPITAL STORY

By BILL McLAUGHLIN

Tommy Gorman's joust with Mrs. Scott, mother of the one and only Barbara Ann, crashed the front page of the Ottawa Evening Journal. Trouble between Mrs. Scott and Gorman was brewed during last season's Trans-Canada tour of his Ice Sensations starring Barbara Ann, and spilled over when it was announced that Barbara Ann would appear next Month in the Minto Follies. Tommy, who owns and manages the only big artificial ice surface in the capital refused to play percentage with the Minto Club as in the past years. Instead, he rented the Auditorium for three nights on condition that Mrs. Scott was to have nothing to do with the staging of the ice show. A lot of people, Tommy believes, question the move to bring Barbara Ann Scott back to Ottawa as star of the Minto Follies because of Mrs. Scott's snide remarks about the capital's lack of cultural and social amenities following their departure from the home town to take up permanent residence in Toronto.

* * *

Manager Gord Beavis of the Odeon Theatre opened his advance advertising campaign on Trio with an invitation preview attended by a select group representative of the Government, business and social circles of the capital city. Local premier of the J. Arthur Rank production based on W. Somerset Maugham's three short stories is booked for early showing at the ace Odeon Theatre.

* * *

Increased salary cheques for thousands of Ottawa and district folks in the Government services brought longer office hours and a revision of afternoon time-schedules in centre town movie theatres. New Civil Service hours also brought on one of the biggest traffic jams since the latter years of the war. Tram and bus lines where unable to carry the load during the peak hour between five and six, and, although many stayed up town to catch an early movie show, thousands of office workers arrived home too tired—and too late—to venture out again for entertainment. Theatre managers, both in the Uptown area and outlying residential districts, are strongly in favor of "staggering" government office hours, which worked out nicely to the benefit of stable theatre operations and the general public during the war years.

* * *

Illness in the family may prevent Ray Tubman from taking

his annual motorcar jaunt to Miami Beach and a Winter vacation. Wife of the popular Famous Players regional supervisor and manager of the Capitol Theatre is resting at home following a serious illness and hospitalization.

* * *

The Capitol Theatre is having a period of stage shows, with the resultant upsetting of film booking sheets. Third concert of the Ottawa Philharmonic Orchestra held the stage the other night, followed by an afternoon and evening engagement of the Sadler's Wells Company on Monday, Jan. 22. Next night the theatre was sold out again for the first appearance here of the touring Israel Philharmonic Orchestra of 100 musicians under the baton of Izler Solomon, who replaced the regular conductor, Serge Koussevitsky.

* * *

The Westboro Theatre, operated by Donn B. Stapleton in that busy section of Greater Ottawa on the Richmond Road, has started a brand new "giveaway" of Deauville English Dinnerware. Large newspaper advertising attracted women from all sections of the city in quest of the free crockery.

* * *

The Elmdale, large neighborhood theatre operated by Odeon in the west end near Holland avenue, has withdrawn plans to present a series of midnight performances every week starting shortly after 12 o'clock on Sunday.

Present theatre regulations permit of Sunday openings for midnight shows when a holiday falls on Monday. Pressure from Toronto led to the cancellation of the Elmdale management's new policy which had been widely advertised in advance.

* * *

Monster Bingo games came back with a bang the other night, with an overflow crowd of 8,000 jamming the Coliseum. Two more were held on Jan. 24 and 26 at the Coliseum and Auditorium, with capacity crowds battling for \$12,500 in prizes.

* * *

But despite some keen opposition, business has been good around the movie theatres, both Uptown and in the neighborhoods. Manager Henry Marshall found Two Weeks with Love good enough for two weeks (no pun intended) at the Regent. As already noted All About Eve was held for several days over and above the original two weeks at the Centre Theatre. Neighborhood theatres, especially those with "give-aways," are doing a steady business during pleasant Winter days and nights.

Ernie Warren, manager of the Elgin Dual Theatre for 20th Century, has been booking different pictures into his two separate auditoriums during the past several months. Now completing its fifth week at the Little Elgin is Charlie Chaplin's City Lights, with Faust and the Devil to follow up.

CONSOLIDATED HOLDS PARTY



Head office employees of Consolidated Theatres Limited, in Montreal are shown here as they gathered together during the Yuletide season to exchange gifts and greetings. From the happy expressions it is evident that a good time was had by all.

**On The
SQUARE**
with HYE BOSSIN

Variviews

THE REQUEST THAT WE CONSERVE POWER reminds me of that fine actor, Donald Meek, who died some years ago. I think it was in *Garden of the Moon*, a WB feature, that he went around warning everyone: "When not in use, turn off the juice." John Payne and Pat O'Brien co-starred in the film. I was on the lot to do a story for Maclean's on Norman Reilly Raine, the *Tugboat Annie* creator who was from here, and Jerry Wald kindly offered to take me to him. On the way over we stopped on the set of *Garden of the Moon*, which Wald had written, and he introduced me to O'Brien. Jules Levine, a WB publicity staffer, asked me to pose with O'Brien as his double but I declined. Years later, during a *Variety* convention party on the Warner lot, Harry Mandell and I were photographed with O'Brien. We don't really look alike when we get in the same photograph, but I do remember plenty of people with familiar faces nodding to me in Hollywood. I don't consider that whatever degree of resemblance exists is a break for either one of us. This is beginning to read as though it was written by a guy suffering from the name-dropper's disease, cycloptomania. So let's forget it and just remember Donald Meek's admonition: "When not in use, turn off the juice."

ON HIS RETIREMENT Billy Rose wrote: "That column took four full days out of my work week, and I didn't realize that writing a newspaper column was so much work. And remember this, I had two leg men assisting me in getting material." Thanks, Billy. You had such a hard time convincing people that the writer was a work at all . . . I'd like to read a series in which veteran copy writers tell the first pinch they made and how they felt . . . Sometimes I doubt Scott reminds me of a female impersonator . . . One of the worst stop-gap words is "fessares." The older ones are "gages" and "whatchamacallit" . . . Most distinctive eatery in town is the Famous Dairy Restaurant on Spadina, near College, where you can get spaghetti and meat balls, chopped liver, cutlets, etc.—all made from vegetables.

TO THE BEST OF MY KNOWLEDGE: The Fred Finks' first
is a boy. He's the EBA bookie . . . Earl Beazley, lecturer on jour-
nalism at Ryerson, is doing a drive-in article on Maclean's . . .
Don Hudson of the Odeon Danforth directed the New Play
Society's pantomime at the Royal Alex. Even hear there's less
pantomime in pantomimes . . . Max Schell, a leftist, is to
join Biltmore Theatres and will be connected with the new lounge
Savoy house, the Savoy . . . Went here and saw a paper:
The Board of Censors Is Greatest . . . Earl Beazley
Deputy Provincial Treasurer, to be elected in the coming
not resting on his laurels, is to be elected as a member of
study tax, to be elected as a member of the "the
privatized. I wonder if he's not one of the
legislation. I wonder if he's not one of the
and the Royal Bank of Canada, is
head of the Canadian Association for Adult Education,
and the Canadian Film Awards . . . B. . . for
shows.

IF YOU PLAY THE game of the "fashioned old" man who made a great name in the market who asked for a price principle in response. It can be stated by a crowd of people. He obtained: in the market when made the great gain against the market. There are more buyers than

People are optimistic during a boom, and pessimists during a depression. It is the natural way.

The man who makes money is the pessimist during a boom and the optimist during a depression.

Always buy from pessimists; always sell to optimists.

That certainly seems like a good code of conduct — once you've fallen victim to the pros and cons of "risk capital" salesmanship designed to make you a millionaire. But an even sounder observation was the one I heard with the \$100 you lose in the market being the best price you'll ever make — if it drives you to the good.

man from Toronto went into a week in Montreal and did plenty of carousing. The plan was pretty bumpy and the man's morning-after feelings didn't help make it more enjoyable either. A few times he felt as though the place was dropping sharply and he became crash-minded. He would dump his bag was shaken off the rack and he would knock him cold. As the travel agent said, the idea conquered his mind that he had really happened and, remembering his regret, resolved that he would roister no more. But, he confessed, a couple of weeks later he was back in Montreal and doing everything he had foresworn. There isn't any moral to this but it just goes to show the value of forming good habits, since it's so easy to slip back into bad ones.

MARITIME NEWS

By A. L. FAIRWEATHER

ENGLISH features have had their innings recently in Saint John and are growing in favor noticeably. At the Capitol Theatre, Jim Mitchell reports good attendance at a double bill presenting *The Courtneys and Saints* and *Sinners* and this is in spite of one day of the most inclement weather. The same week *The Wicked Lady* showed at the Strand-Odeon theatre with good results. Dated soon are *The Glass Mountain* with Tito Gobbi (Eagle Lion) at the Strand, and *Cure for Love* and *Interrupted Journey* (Eagle Lion) at the Capitol.

* * *

The marriage is to take place this month of Seymour Miller, booker at United Artists, Saint John and Miss Ethel Garson, a niece of A. I. Garson.

*Through the kindness of A. I. Garson, Odeon's Maritime representative *The Glass Mountain* was shown to members of the Ladies Morning Musical Club at a morning performance and as a benefit for that fine society.*

* * *

The Miniver Story went over well at the Paramount Theatre, Saint John where people always go to see their own native son Walter Pidgeon as well as his famous co-star. Following this picture of England came M-G-M's *Two Weeks With Love* which proved so popular that it had to be held over.

* * *

Mr. and Mrs. Jack Butler have left for their usual winter at Florida leaving Bill Gates in charge of the Imperial Theatre, Moncton, N.B.

Paying his second visit to Saint John was P. D. Brown, General Manager and President of General Theatre Supply Co. of Toronto. Mr. Brown was in conference with John Warr, local manager and spoke very kindly of your correspondent's news of the Maritimes in the Digest "which I read faithfully" he stated.

* * *

The Glass Menagerie will be shown shortly at the Capitol Theatre and an added interest to this fact is given as the Saint John Theatre Guild has recently presented the play before large audiences in that city.

* * *

Mr. Enos Saulnier of Pinckney's Point, near Yarmouth, N.S. won \$200 for his photograph at the Capitol, Yarmouth his name being selected in the popular Photo Nite Contest at the Capitol of which Ernest Hatfield is manager. The result got good publicity in the Yarmouth Press.

* * *

*It is of great interest to those who are stage-minded that Robert Newton, who played Long John Silver in *Treasure Island*, is to be the adjudicator for the Drama Festival to be held in Saint John.*

* * *

Monte Chase, projectionist at the Paramount Theatre, Saint John is confined to his home with an attack of Flu.

* * *

Visitors in Saint John were Lloyd Mason, the Capitol, Springhill, N.S.; R. S. Hazel, Rialto, Tatamagouche, N.S.; and Paul Roy, of the Andrelea, St. Andrews, N.B.

* * *

Bob Roddick, Eastern Supervisor for Famous Players with headquarters at Halifax was in Saint John for a few days recently in conference with F. Harrison Howe of the Paramount and Jim Mitchell of the Capitol Theatres.

* * *

The Cosmos Company of Yarmouth, N.S. a large industry, has a safety committee and in co-operation with this Company, Ernie Hatfield of the Capitol Theatre, Yarmouth showed for one day *Wrong Way Butch*. Thirty double passes to the Capital are offered by the Management to any employee who wishes to turn in any suggestions, slogan or ideas in regard to better safety measures and protection against accidents.

Trans-Canada Showings

Use This Information As Your Guide on Release Dates

TORONTO

DOWNTOWN
Outrage (Lupino) and *Counterspy Meets Scotland Yard*.
EGLINTON-VICTORIA
The Next Voice You Hear (MGM) with James Whitmore and Nancy Davis.
IMPERIAL
At War With the Army (Para.) with Dean Martin and Jerry Lewis.
UPTOWN
Fifth Week—Harvey (EU) with James Stewart and Josephine Hull.
ODEON-CARLTON
Second Week—Mudlark (20th-Fox) with Irene Dunn and Alec Guinness.
INTERNATIONAL CINEMA
Blue Angel (ASTRAL) with Marlene Dietrich.
TOWNE CINEMA
The Dancing Years (I.F.D.)
UNIVERSITY-NORTOWN
September Affair (Para.) with Joan Fontaine and Joseph Cotten.
SHEA'S
Edge of Doom (RKO) with Dana Andrews and Farley Granger.
LOEW'S
Fifth Week—King Solomon's Mines (MGM) Technicolor with Deborah Kerr and Stewart Granger.
HYLAND
Macbeth (E-U) with Orson Welles and Jeanette Nolan.

CALGARY

CAPITOL
American Guerilla in the Philippines (20th Fox) Technicolor with Tyrone Power and Micheline Prele.
PALACE
Walk Softly Stranger (RKO) and *Experiment Alcatraz*.
GRAND
Rogues of Sherwood Forest (Col.) Technicolor with John Derek and Diana Lynn.
STRAND
Mrs. O'Malley and Mr. Malone (MGM) with Marjorie Main.

SAINT JOHN

PARAMOUNT
Joan of Arc (RKO) Technicolor with Ingrid Bergman and Jose Ferrer.
CAPITOL
711 Ocean Drive (Col.) with Edmond O'Brien and Joanne Dru.
STRAND
Rocky Mountain (WB) and *Jungle Goddess* (Cardinal)

WINNIPEG

CAPITOL
Two Weeks With Love (MGM) Technicolor with Jane Powell and Ricardo Montalban.
GAITY
Trio (Para.) Ann Crawford and Jean Simmons.
LYCEUM
Second Week—Where Danger Lives (RKO) with Robert Mitchum and Faith Domergue.
MET
Third Week—King Solomon's Mines (MGM) Technicolor with Deborah Kerr and Stewart Granger.
ODEON
Woman on the Run (EU) with Ann Sheridan and Dennis O'Keefe.
GARRICK
Saddle Tramp (EU) Technicolor with Joel McCrea and Wanda Hendrix.

MONTREAL

CAPITOL
Two Weeks With Love (MGM) Technicolor with Jane Powell and Ricardo Montalban.
IMPERIAL
Stars In My Crown (MGM) and *Night Beat*
LOEW'S
Second Week—All About Eve (20th-Fox) with Bette Davis and Anne Baxter.
PALACE
The Jackpot (20th-Fox) with James Stewart and Barbara Hale.
SNOWDON-OUTREMONT
Born to be Bad (RKO) and *Beaver Valley* (RKO) Technicolor.
AVENUE
Second Week—Trio (Para.) with Ann Crawford and Jean Simmons.
PRINCESS
The Fuller Brush Girl (Col.) Technicolor with Lucille Ball and Eddie Albert.

VANCOUVER

CAPITOL
State Secret (Col.) with Douglas Fairbanks Jr., and Glynis Johns.
PLAZA-FRASER
City Lights (UA) with Charlie Chaplin.
ORPHEUM
Fourth Week—King Solomon's Mines (MGM) Technicolor with Deborah Kerr and Stewart Granger.
STRAND
Mrs. O'Malley and Mr. Malone (MGM) with Marjorie Main and James Whitmore.
VOGUE
Second Week—Frenchie (EU) Technicolor with Joel McCrea and Shelley Winters.
STUDIO
Fourth Week—The Happiest Days of Your Life (EL) with Alastair Sim.

**HE'S GOT A GUN
IN ONE HAND...and Lace-Trimmed
Dynamite in the other!**

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Sheriff vs. the West's
bewitchiest gal – in the
wildest town that ever
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Shelley WINTERS

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